

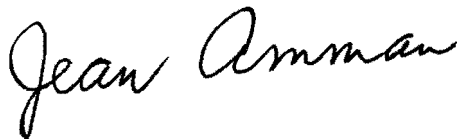
**ADAM & EVE—FROM MYTH TO MISOGYNY:  
The “Split Second” that changed the world**

An Honors Thesis (HONRS 499)

By

Abby Siskind

Thesis Advisor  
Jean Amman

A handwritten signature in black ink that reads "Jean Amman". The script is cursive and fluid, with the first name "Jean" and last name "Amman" clearly legible.

Ball State University  
Muncie, Indiana

April 20, 2005

May 7, 2005 Graduation

## **Abstract**

*Split Second* is the title of my senior choreography project. This choreography project is a dance piece that was arduously concocted and developed throughout the entire fall 2004 semester. It was performed for the first time during Halloween weekend for the *Senior Choreography Showcase*, and from this recital it was selected by the dance faculty for the Ball State Dance Theatre's *Dance! Dance! Dance!* in December 2004. Though "Split Second's" purpose serves as part and parcel for graduation as a dance performance major, its idea and intention was for my own exploration of myself as a choreographer and director of a completely unique creative endeavor. The Biblical story of Adam and Eve serves as the theme for my creation. Adam and Eve are controversial figures in religious history, affecting the progress of women's rights, along with raising numerous rhetorical questions about faith, human nature, and emotion. After inquiry and research, I found the world's top three religions—Christianity, Judaism, and Islam—containing a version of Adam and Eve. I felt it would be interesting to reflect on the similarities and differences between each religion's views in my movements. Following the final performances of *Split Second*, I was intrigued to investigate these three religious perspectives even further, by composing my written thesis, *ADAM & EVE—FROM MYTH TO MISOGYNY: The "Split Second" that changed the world*. This final document is a result of extensive findings from eighteen different books and articles. It contains numerous opinions and no "one right answer" to resolve Adam and Eve's portrayal. During the thesis presentation, I will discuss my own journey as the creator of *Split Second*, and relay the religious insights I found from Christianity, Judaism, and Islam that discuss Adam and Eve's "downfall." This discussion and presentation is further supplemented by a multi-angled video recording of *Split Second*, color archives, and personal journalistic writings.

## **Acknowledgements**

- First of all, I would like to thank the four brave and talented dancers who passionately and dedicatedly rehearsed and performed *Split Second*: Billy Blanken, Alison Williams, Katie Clark, and Jennifer Donohoo.
- I want to thank Professor Michele Kriner for serving as the advisor of my senior project. Without you, I wouldn't have had such smooth transitions into each new section of *Split Second*, especially Jennifer Donohoo's dramatic entrance.
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## **INTRODUCTION**

“The new creature says its name is Eve. That is all right, I have no objections. Says it is to call it by, when I want it to come. I said it was superfluous, then. The word evidently raised me in its respect; and indeed it is a large, good word and will bear reputation. It says it is not an It, it is a She. This is probably doubtful; yet is all one to me; when she is were nothing to me if she would go by herself and not talk” (Twain 16). This remark is a segment from the charming Mark Twain story, Diaries of Adam & Eve. Consider this a light-hearted approach to a topic that has rendered centuries of controversy—the Biblical story of Adam and Eve. Not even the relationships between Romeo & Juliet or Samson & Delilah have influenced the position of women in society and the course of religious thought as much as Adam and Eve and their garden rendezvous.

Adam and Eve is a tale that has not only appeared in the Old Testament of the Christian Bible and the Jewish Torah; it is also part of the Islamic Koran. Though we may never know what Adam and Eve really looked like or said, these supposed progenitors of mankind have inspired a world of artwork, drama, and writing which has made their status iconic. Earth’s “original couple” has also raised numerous questions that religious scholars have been arguing about for ages. Was eating the fruit Eve’s fault or Adam’s fault? Why did the apple become the lucky fruit of choice? Did God/Allah deal justly with his children? Exactly what “punishments” did these two homo- sapiens endure and how have these “punishments” been passed down to modern man? Why have these “punishments” incurred a misogynistic undertone in literature? What does the relationship between Adam and Eve say about the bond between man and woman? Most importantly, how do our world’s top three religions agree and disagree on these issues, thus individually and collectively affecting contemporary thought and culture? A

simple “split second” decision was made to eat the tempting fruit from the Tree of Knowledge. Was this decision a mistake? Maybe change was inevitable. . . or maybe the story of Adam and Eve is just another myth. . . .

*Although Jewish, Christian, and Muslim traditions used the story of the first woman and man to understand gender relations, each did so out of its own distinctive tradition.*

*Differences in canon, doctrine, and hermeneutical approaches to the scripture shaped how each tradition read the story and understood its theological significance” (Kvam, Scheering, and Ziegler 2-3).*

## **The Fall: Christian Perspective**

*And Adam said to Eve, "What have you done? You have brought upon us a great wound, transgression and sin in all our generations."*

*-- (Latin) Life of Adam and Eve 44:2*

"Let your women keep silence in the churches: for it is not permitted unto them to speak; but they are commanded to be under obedience, as also saith the law, and if they learn anything, let them ask their husbands at home: for it is a shame for woman to speak in the church" (1Corinthians 14:34-35). Women are shamed for speaking up in church? It is almost difficult to fathom that the New Testament of the Bible, a comforting companion to so many Christians worldwide, would even say such a thing—yet it is there. Yes, men dominate and women are secondary in the Christian Bible. Why is this patriarchal order established? Unfortunately, scholars blame it on Eve. Eve is responsible for "Original Sin"; "The Fall" of mankind.

When we think about it, there are *two* human creation stories, Adam and Eve, and the Seven Days of Creation. As it written in the first chapter of *Genesis*, "So God created humankind in His image, in the image of God he created them; male and female he created them." Thus, originally man and woman were viewed as equals. Both male and female were to *have dominion* over the other species of the earth. God says of His creation, "and it was good." Why then, does this equality change? The second story contradicts the first.

As it is printed in the Bible's Old Testament, (God speaking to Adam): "You may freely eat of every tree in the Garden. But of the tree of the knowledge of good and evil you shall not eat, for on that day that you eat of it you shall die" (*Genesis* 2:16-17). Then Eve befriends the deceitful serpent in the garden who slyly tells her, "You won't die! Because God knows that in the day you eat from it your eyes will be opened, and you'll be like God—knowing good from bad" (*Genesis* 3:4-5). Eve is seduced by the

delicious and attractive fruit, and decides to take a bite. After this bite she offers the fruit to Adam, who unquestioningly takes it and eats too. Adam's and Eve's eyes are "opened," as they hide from their approaching Lord. When Adam is confronted, he immediately blames Eve for both of their mistakes, "The woman (Eve) you put here with me—she gave me some fruit from the tree, and I ate it." Then God divvies out the punishments to Eve and Adam. Eve's consequences are future pains in childbearing, and forever being second-in-command to her husband. Adam's curse is the burden of hard work. These "curses" are in turn passed down to every future generation of man and woman. However, are these "curses" the "true" punishments here? Christians argue that the *real* consequences being transmitted to subsequent generations are our impending mortality and inherent sinfulness.

"Therefore as sin came into the world through one man and death through sin, and so death spread to all men *in that all men sinned*" (*Romans* 5:12). Christianity takes the story of Adam and Eve quite literally and seriously. Though Eve is completely naïve and innocent before eating the fruit, by eating it she becomes the wicked temptress whose sin is pivotal to the Christian faith. In fact, the mission of Jesus Christ on Earth stems from Eve's disobedience to God. Because of Adam and Eve's banishment from Earth, Earth becomes cursed. In order to purify this "Original Sin," God had to sacrifice Jesus, the Son of God, on the cross. Therefore, not only is Eve responsible for her own mistake, her husband's sin, and the sin of humanity, but for the death of the Son of God as well. These notions are the seeds from which misogyny has sprouted and flourished. As Saint Augustine once wrote, "What is the difference whether it is in a wife or a mother, it is still Eve the temptress that we must beware of in any woman. . . I fail to see what use woman can be to man, if one excludes the function of bearing children" (*Eve's Fault* 2).



What about the serpent in the story? Who was he? Could the snake be an incarnation of Satan? The Old Testament describes this reptile as “a clever animal who leads the humans astray.” However, though snakes can be considered dangerous or annoying, they’ve never been notably “clever.” In the Bible’s case, the serpent was “cleverer than any other beast of the field that the Lord God had made” (*Genesis* 3:1). The snake talked and perhaps even walked around before being condemned by God to eternally slither around on his belly. However, if the Garden of Eden was truly meant to be a heavenly paradise, why would God allow an agent of the devil to dwell there? “The devil said to him [the serpent]: ‘Do not fear, only become my vessel, and I will speak a word through your mouth by which you will be able to deceive’” (*Apocalypse of Moses* 16:4). Perhaps then the snake was only there to test the moral integrity of Adam and Eve?

The ironic thing about the mortality of Adam and Eve is the fact that despite their impending death, they did *not* die on the day they ate of the fruit. Instead they died 930 years later, still an exceptionally long lifespan! It is also worth pondering, was the “downfall” of Adam and Eve intended? If they hadn’t “known” each other (sexually), how would Eve and Adam been able to produce offspring? Let us now also go back to the first passage from *Corinthians* about women being silent. Does this really connote the absence of speech? “If so, women should not sing, read responsive readings, or pray aloud, even the Lord’s Prayer” (*Kvam, Scheering, and Ziegler* 395). Instead, this New Testament text suggests *submission* is what is intended by the law rather than silence—a woman’s “recognition of her position as a woman” (*Corinthians* 11:3).

Before all Christian women can become too depressed about their destined life positions, they should remember that standards of women today have changed a lot in our society. Modern Christian women have greatly been influenced by feminist movements stressing equality in education, sports, and the workplace. This is an

influence of the secular world on Christianity, however. Neither the Old Testament or New Testament has changed. Thus, many traditionalists still consider women second-class citizens and divide them into the two categories: the seductress Eve, or the chastely devoted follower of Jesus' mother, the Virgin Mary. As a modern Christian writer Scott Jonas comments (on women playing sports, etc.): "Can a woman do this activity and retain a Biblically feminine character?" However, not every modern Christian thinker may agree with Jonas. Take Darren Oldridge's book, The Devil in Early Modern England, for instance. "Some writers, such as the catholic convert Richard Carpenter, went so far as to argue that 'the greatest fault' should not be attributed to Adam, since he was persuaded to disobey God by a mere mortal, whereas Eve had been deceived by the more formidable powers of Satan himself."

## **Adam and Hawwa'— Not a “Fall”, but a “Slip”: Muslim**

### **Perspective**

*Seeking knowledge is obligatory on every Muslim man and Muslim woman.  
-- Prophet Mohammed*

The Qur'an (Koran) is the Islamic Holy scripture. Islam came into existence when God revealed the Qur'an to Mohammed, calling him into prophethood. Mohammed is the “final prophet”—the “Seal of the Prophets”—because the revelations he received from 610 to 632 C.E. both correct and complete the revelations that the other prophets of the Qur'an successively received. Technically, there is no book named *Genesis*, like the Old Testament/Torah. Each of the Qur'an's chapters is called a *surrah* and the verses of each *surrah* are called *ayat*. However, despite there being no concrete *Genesis*, there are five sections related to Adam, and three sections related to Hawwa'/Eve and Adam. Those three all refer to and emphasize the disobedience of the human toward Allah/God, the Forbidden Tree, and Iblis (Satan).

Interestingly, nowhere in any of the *surrahs* mentioning Hawwa' is there an indication of how woman was created. Was she created out of a rib? Who knows? What's more, the word “hawwa'” isn't even technically used in the Qur'an; it is a name given only for research purposes. Adam and Eve are referred to as “Adam and his wife.” Allah created Adam from clay, molded with His own hands. “. . . God's purpose in Adam's nature was to make him God's vicegerent (*khalifa*) on earth (2:30). He endowed Adam with creative knowledge concerning the natures of things by teaching him ‘the names, all of them’ (2:31), so that Adam's knowledge was above that of the angels (2:32-2:33)” (Stowasser 25).

What does the Qur'an mean by “the names, all of them”? According to the commentary derived from Abdullah Yusuf Ali's version of the holy text, “the names (of things)” really means the inner nature and qualities of things—feelings. “The particular

qualities or feelings which were outside the nature of angels were put by Allah into the nature of man" (Ali 15). Thus, Adam and Hawwa' were able to love and understand love; plan and initiate. This means they also knew that Allah was omnipotent and could see not only what others saw, but also what others didn't see or further wished to conceal. These thoughts lead us to a glaring question. How truly "innocent" were Adam and Eve before they ate the fruit? Did the Tree of Knowledge only endow Adam and Eve with sexual knowledge, or does that "knowledge" run deeper? My hypothesis is that the Muslim religion presents Adam and Hawwa' as being somewhat more "enlightened" even before eating "the forbidden fruit" than the Bible or Torah portrays them to be. Ali seems to be indicating that despite never actually experiencing what is bad or evil before eating Iblis' offerings, they still know what constitutes that which is "wrong." Thus, the relationship between Allah and his humans seems much more personal than the relationship between God and his humans (in *Genesis*). Free will *is* present, however, in Islam, Christianity, and Judaism.

"O Adam! Dwell thou and thy wife in the Garden; And eat of the bountiful things therein as (where and when) ye will; but—approach not this tree, Or ye run into harm and transgression. Then did Satan make them slip from the (Garden), and get them out of the state (of felicity) in which they had been" (Qur'an S.2 A. 35-36). Just like in *Genesis*, the Qur'an gives Adam and Hawwa' fair warning to not eat fruit from a certain tree or they will receive punishment. Interestingly, the words "good and evil" aren't used in this particular surrah—only "harm and transgression." Allah also never utters the phrase, "for on that day you eat of it, you shall die." Therefore, it can be concluded that either Adam and Hawwa' already knew what they'd be in for, or that Allah considered eating the "forbidden fruit" a less severe violation than God does in *Genesis*.

"Then did Satan make them slip from the (Garden), and get them out of the state (of felicity) in which they had been. . . 'Get ye down, all (ye people), with enmity between

yourselves. On earth will be your dwelling place and your means of livelihood—for a time” (Qur’an S.2 A:36). What a different depiction of Adam and Hawwa’s “fall” than that from the Old Testament/Torah! Where is the snake that is illustrated so vividly in *Genesis*? As Islamic theologian writer Barbara Freyer Stowasser explains, “It is said that Satan entered the Garden, from which he had previously been expelled, in the belly (or the mouth, fangs, jaw) of a snake. . . Once inside, Iblis emerged from the snake, took a piece from the Tree, and approached Hawwa’. . .” (Stowasser 29). Therefore, the snake’s role in the Garden is only a cameo appearance, important, but not upstaging the dominant Iblis. The most important thing to note about these ayat, though, is the fact that Allah doesn’t single Hawwa’/Eve out for her wrongdoing. Yes, it is theorized that Hawwa’ probably *did* eat the “forbidden fruit” before Adam did. However, Adam and Hawwa’ are punished as equals; they are both to blame! There is no finger pointing at her for being the perpetrator of man’s mortality or sexual indecency. The only real consequence here is the removal of Adam and Hawwa’ from the Heavenly Garden to a dwelling place on earth, and the *true* perpetrator of the crime is Iblis.

Since Allah punishes Adam and Hawwa’ equally, does this mean that the Qur’an views men and women equally? The answer of “yes” lies within this message from the holy text: “And for women are rights equal to the rights against them in what is just” (2:28). There is a strong element of “no” as well: “In faith, dignity, and moral responsibility, male and female Muslims are now increasingly hailed as equals. Mode and arena of their struggle for righteousness, however, are seen as different by God’s command. Traditional societal divisions and, especially, the exclusion of women from the public sphere thereby remain fully valid” (Stowasser 38). Political Islam in certain Middle Eastern countries has been known for its oppression of women—veiling, and even genital mutilation, among other forms of savage treatment. Obviously there is no passage relating to Adam and Hawwa’ that condones it. Does the Qur’an encourage

patriarchal domination? There *is* some reference to male domination in the Qur'an, but the negative interpretation has been made by power-hungry men who intentionally seek to stray away from holy text.

*I've noticed that many people including professors of religion and Islamic students pick up one verse and say that in the Quran, God allowed men to beat women. They don't compare it to other verses. They also don't compare the Quran to the Bible. If you do, you will find the Bible more oppressive to women (Nawal El Saadawi, theologian).*

*. . Thus did Adam disobey his Lord, so he went Astray. Then his Lord chose him, and turned to him with forgiveness, and gave him guidance" (Qur'an 20:121-122).*

## **The Rabbinical Eve, Subordinate or Equal?: Jewish Perspective**

*This is our job, to heal the chasm created by Eve, between body and spirit, woman and man, humankind and God. And so to create that inner relationship with the Divine, that relationship which Eve was desperately seeking. – Tsvi Freeman*

“And God said to Adam, ‘Because you listened to your wife and went ahead and ate from the tree that I told you not to eat from, the ground will be cursed because of you, and for the rest of your life you will eat of it only through suffering. . .’” (*Genesis 3:17-19*). Does this passage sound familiar? These words may feel recognizable because they are from the Torah. Yes, the Torah is the exact same holy scripture as the Old Testament. (In fact, the original Hebrew Torah served as the prototypical basis for its Greek and Latin Christian versions.) Is there a difference in wording between each religion's texts? The differences are only slight (depending only on translation sources), and not worth noting here. Eve is deceived by the serpent, takes a bite, and then offers the fruit to her partner. God punishes the two erring humans with the “pangs of childbirth,” the “burden of labor,” and of course, the dissolution of immortality.

How about the position of women? Is Eve still the culprit for woman's downfall, or the standard for woman's tendency toward sexual perversion? Though Eve does positively represent sexuality as a blessing, she *does* negatively place women in subordinate roles. Rabbinical scholars have been debating Adam and Eve's “plight” for centuries. Early Talmudic (relating to the Talmud, the “oral Torah interpretation”) scholars admonished Eve for instigating “nine curses.” These “curses” are: the burden of the blood of menstruation and the blood of virginity; the burden of pregnancy; the burden of childbirth; the burden of bringing up the children; her head is covered as one in mourning; she pierces her ear like a permanent slave or slave girl who serves her master; she is not to be believed as a witness; and after everything—death (*Eve's Fault* 1). Unfortunately, Orthodox Jewish men hold fast to this “traditionalism.” Men and

women are segregated during prayer, and women are meant only to serve as the “nurturer” and “mother.” In fact, to this present day, Orthodox Jewish men recite in their daily morning prayer (*shul*): “Blessed be God King of the universe that Thou has not made me a woman” (*Eve’s Fault* 1).

Modern Rabbinic and Jewish scholars, however, such as Daniel Boyarin, view Eve as a conglomeration of good *and* bad, with neither one predominating. “While it is true that some rabbis are virulent in blaming Eve for humankind’s disobedience, others present her in a more sympathetic light—victim rather than victimizer. . . Unlike the Eve of Hellenistic (ancient) Judaism or Patristic Christianity, there is no ‘fall into sexuality’ for the rabbis’ Eve. What conclusion should be made from these mixed reviews? Eve is a woman whose decisions will forever be discussed and debated. Eve’s “mistake” in Judaism doesn’t hinge on an entire religion’s beliefs, like Christianity. There is a definite air of subjectivity and mystery about Earth’s “first lady.” Why does this “air of mystery” exist? According to Jewish mysticism, or *kabbalah*, the character of Sarah in the Torah is the first woman that begins to heal the “catastrophe of Eve.” As God tells Abraham, “All that Sarah tells you, listen to her voice” (*Genesis* 21:12). Sarah is a strong woman, blessed by God for birthing future kings and leaders of nations. However, though Sarah is revered, she *still* isn’t considered Abraham’s equal, (or man’s equal for that manner). Thus, the influence of Adam and Eve on her status is apparent.

Adding another iron to the mystical fire is the legend of Lilith. Who is Lilith? According to Jewish legend, Lilith was Adam’s first wife and Eve’s predecessor. In a commonly told version of this myth, Lilith is made from the earth, like Adam. Because of this shared origin with Adam, she refuses to lie beneath Adam sexually. However, when Adam insists he should dominate her, she utters God’s secret name, and flees the Garden of Eden to live her own life. For this reason she is considered “the dark



goddess”— a symbol of the rebellious, sensual, independent, passionate, and rageful potential in all women.

After Lilith flees, Adam complains to God about being alone, and Eve is created. Where does this tale come from? The origin of the character “Lilith” isn’t clear. Some scholars believe that she comes from the “night hag” in *Isaiah* 34:14. However, this reference isn’t completely clear. Lilith has developed through both art and text: the third millennium epic of Gilgamesh and the Huluppu Tree; a 2400 B.C.E. text referring to a Sumerian storm demon; the famous terracotta relief of Lilith known as the Burley plaque from 2300 B.C.E; in Aramaic incantation texts found in bowls around 600 C.E. in Babylonia; Arslan Tash (Syria) and Persia (Iran); in Rabbinic literature, midrashim and folklore from the fifth to the twelfth Centuries C.E.; in fifteenth and sixteenth century European sculpture and woodcuts; in Kabbalistic sources (texts) beginning in the twelfth and appearing all the way through the seventeenth century; and in literature carrying through the present day (*The Lilith Institute* 2). Of course, all of these representations are based upon conjecture. The legend of Lilith is just as open-ended (perhaps more so) as the “resolution” of Adam and Eve.

## **CONCLUDING THOUGHTS**

There is one last question to be answered: What about the “forbidden fruit” from the Tree of Knowledge? Why do pictures usually depict the fruit as an apple? The term “Adam’s apple” even stems (no pun intended) from the story of Adam and Eve. This cartilage projection is supposedly only in the male throat because it represents the fruit getting stuck there as he eats it—a “punishment.” However, blame the advent of the apple in modern depictions on an attempt at westernization. Obviously, the more likely fruit choices would have been apricots, pomegranates, or figs—fruit that is congenial with a Middle Eastern desert climate. How about the passage “to cover with a fig leaf” in *Genesis* 3:7 as Adam and Eve try to hide their nakedness? Interestingly, a few species of the grapefruit-like shaddock, *Citrus paradisi* have been donned the “forbidden fruit” in local fruit markets throughout the Middle East. This is proof that the story of Adam and Eve continues to affect modern culture.

The story of Adam and Eve; Adam and Hawwa’; Adam and his wife; is timeless and universal. Is it fact or fiction? Some people may take Adam and Eve’s situation literally, while some may take it with a grain of salt. The tale (with its many different connotations) is apparent in Christianity, Islam, and Judaism. Needless to say, these two humans have inspired eons of theological writings and thought that have affected the direction of spirituality and the view of women throughout the world. All it took was one bite, one “split second” decision. . . .

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# **APPENDIX**

## **Senior Choreography Creative Project: Intent Page**

Religion and politics are two subjects considered controversial in any light when it comes to every day discussion and any artistic genre. The majority of today's culture has heard of the story of Adam and Eve and its relationship to our world's creation. Adam and Eve are immediately and automatically thrown into the "religion" category—specifically the Bible, and the Christian Old Testament. However, this story was also featured in the Jewish Torah and the Islamic Koran. My senior project will be an interpretation of the story of Adam and Eve, as told by the Torah and the Koran, not the standard Christian Bible. It is interesting how Eve is portrayed differently in these sacred texts. Adam is Eve's master in the Torah, yet the two are equal partners in the Koran. These different relationships will be explored in my choreography. The story portrayed will be spiritual, dramatic, playful, and sensual at the same time. More importantly, the theme will not so much be about religion, but more about human relationships, and what it means to be human.

I don't yet know the length of this work, but I intend to use 4 dancers: Adam, Eve, the serpent, and the tree. (One extra understudy may also be utilized). The music will consist of at least 4 different selections, including a few sound effects. This musical montage contains 2 pieces from the Minneapolis Guitar Quartet—composers David Kechley and Eleanor Hovda, a percussion-based song from Airto Moreira entitled "Snake Bite," and a live a cappella recording of a Torah portion chanting by a cantor, (Genesis). The choreography will combine ballet, modern, jazz, along with some belly dancing, and

Israeli dancing. My advisor for this project is Michele Kriner. Perhaps she can give me some insight into the challenges that I set for myself in this piece, (and my dancers). My biggest goal is to both move my audience and make them think, without causing outrage. Therefore, my theme will be my biggest challenge. There are also many different emotions portrayed by the dancers—in the music's tempo, and dance steps. How can I best evoke several different moods? Furthermore, how will I be able to create strong partnering sections- pas de deux, pas de trois, and even pas de quatre without being redundant or predictable?

# ***Senior Showcase Information Sheet***

***Submit all information through e-mail***

***Send to smangels@bsu.edu***

***Choreographer: Abby Siskind***

***Title of Dance: Who Knew.***

***Musical Artist: Larry Francer, vocalist (Torah Chanting)***

***Composer: Creepsclapes/Theatre Soundscapes, Eleanor Hovda, David Kechley, Airtto Moreira (Fourth World)***

***Title of Music: Rumble Creaks, Armonia, Voices from the Garden: Grooves, Torah Chanting—A Cappella (Genesis segments), Snake Bite***

***Music Arranged by: Paul Miller***

***Length of time? \_\_11:00\_\_***

***Dancers (in alphabetical order): Billy Blanken, Katie Clark, Jennifer Donohoo, Alison Williams***

***Costume Design: Patrick Wasson***

***Set Design:***

***Lighting Design Ideas: Bobby Glassburn***

***Any special needs or arrangements: I may have a few strips of green fabric hanging down from the ceiling to represent a garden-like atmosphere. This however, is not definite!***



***Biography(3<sup>rd</sup> person) and Artist Statement (1<sup>st</sup> person)***

***Special Thanks (to be put at the end of program or include with bio):***

***If there are any special needs they need to be brought up a. s. a. p.!***

***This information is due October 12, 2004 by 5pm or before!***

## ***Who Knew.***

What does it mean when we “know” something? According to the *New College Edition American Heritage Dictionary*, to “know” is “to perceive directly with the senses or mind; apprehend with clarity or certainty.” Can an overabundance of knowledge lead to our ruin? Is happiness better achieved through innocence or wisdom? There is also an archaic Biblical definition of “know” pertaining to sex: “And Adam knew Eve, his wife; and she conceived” (*Genesis 4:1*). *Who Knew.* deals with both types of “knowledge” in its gamut of choreography and music.

Everyone is familiar with the story of *Adam and Eve*. The most recognizable version of the story is in the Old Testament of the Bible, the Jewish Torah. However, *Adam and Eve* is in the Islamic Koran, as well. Thus, it is a chronicle that has been highly controversial in art, music, literature, and philosophical thought for centuries. In fact, it is safe to say that Eve’s Biblical role has indirectly affected the progress of women’s rights in society. Was it really Eve who took that first bite of the “forbidden fruit,” or did Adam and Eve eat the first bite together? In the Old Testament/Torah, G-D is just and unwavering after Adam and Eve eat from the Tree of Knowledge—giving them individual punishments, while in the Koran, Allah delivers consequence to the two humans as equal partners. In the Koran, Adam is enlightened with some knowledge of “good and bad,” mainly love, prior to his great “mistake.” In the Old Testament/Torah, Adam is completely innocent until he eats the “forbidden fruit.”

This is just a sampling of thoughts to derive from this story. There is no right or wrong answer here.

*Who Knew.* is not merely a dance project centered on religion, however. This piece is about humans—human emotion, desire, and curiosity. How do we balance the sense of primitiveness and civilization that lies within us? When should we be playful, and when should we be serious? What does sensuality mean to human nature? What happens when we let curiosity get the best of us? How do we learn from our mistakes? Is it possible to “know too much”? The choreography contains a collage of modern, ballet, jazz, belly dancing, and a splash of ethnic dance. My four dancers move to a collection of guitar compositions, a cappella Hebraic chanting, and a jazz/techno/ethnic fusion of percussion.

*Who Knew.* posed many challenges for me as an amateur choreographer. I've stepped out of my comfort zone during certain moments of partnering, having never choreographed any sort of pas de deux in my life. I was also afraid, at first, to deal with a subjectively religious topic. My goal here is to inspire the audience without offending anyone. I hope that I've accomplished my goal for you! Enjoy the show!!

**Choreographer:** Abby Siskind

**Title of Piece:** *Who Knew*. (This title will probably be changed, because I don't like it.)

**Music Selections:** *Rumble creaks* — Creepscares/Theater Soundscapes, *Armonia* — Eleanor Hovda, *Voices from the Garden: Grooves* – David Kechley, *A Cappella Torah Chanting, (segments of Genesis)*—Larry Francer, and *Snake Bite/The Herbalizer* – Fourth World (Airtio Moreira)

**Approx. Length of Piece:** 11 minutes

**# of Dancers:** 4

Hi, Bobby! I hope this will give you some sort of feeling as to the ambience of this senior project. My theme is based off of the story of *Adam and Eve*, as reflected from Jewish, Christian, and Islamic standpoints. The four dancers will be wearing costumes with earth-toned colors, (shades of green and brown). However, one of my characters will be wearing shades of red. The lighting can really be played with in this piece.

My dance opens up with a small "overture"—which will consist of approx. 30-45 seconds of sound effects combined with music. I would like the stage/studio to be completely black during this time, so the audience can just hear this loud music. As soon as this intro ends, Billy will walk onstage, (complete darkness), and you will light him (downstage left) as soon as his solo music starts with a burst of "heaven-like" light over his head, (spotlight?). The lights can start quite dim and eventually get brighter as his solo progresses. His solo will last approx. 1:52 min, and will end with a blackout. During this blackout, Alison will appear onstage with Billy. The lights will come up as Billy and Alison are lying down together around downstage left again. The first part of the duet is in silence, and the rest will involve the a cappella chanting. This duet is a combination of playful and sensual, and the lighting can reflect this—combo of earthy and airy. The 3<sup>rd</sup> section is a small solo with my 3<sup>rd</sup> dancer, who will enter from the upstage center curtain. I would like if her lighting would contain green and yellow gels to reflect tree leaves. The last section features an upbeat jazzy/ethnic song. It begins with 2 dancers. My fourth dancer, (in red) will also enter from the upstage center curtain. One of my other dancers will enter from stage a stage left wing, and another from a stage right wing. Eventually all 4 dancers will be onstage at the same time. The lighting should be a little bit more dramatic here, with some red and orange lighting, and an especially dramatic change I'll tell you about in the middle of the piece. The dance piece will end with all 4 dancers underneath just the center spotlight--(all else black). Thank you so much, and I look forward to working with you!

## ***Split Second***

The *New College Edition: American Heritage Dictionary* defines the term “split second” as “an instant” or “a flash.” It is the blink of an eye, a breath of air, a heartbeat, a flutter of wings, a moment of life or of death. All it takes is a “split second” for something in our world can be reversed or altered. A “split second” can be a simple “yes” or “no;” one wrong step; one bite . ....

Everyone is familiar with the story of *Adam and Eve*. The most recognizable version of the story is in the Old Testament of the Bible, the Jewish Torah. However, *Adam and Eve* is in the Islamic Koran, as well. Thus, it is a chronicle that has been highly controversial in art, music, literature, and philosophical thought for centuries. In fact, it is safe to say that Eve’s Biblical role has indirectly affected the progress of women’s rights in society. Was it really Eve who took that first bite of the “forbidden fruit,” or did Adam and Eve eat the first bite together? In the Old Testament/Torah, G-D is just and unwavering after Adam and Eve eat from the Tree of Knowledge—giving them individual punishments, while in the Koran, Allah delivers consequence to the two humans as equal partners. In the Koran, Adam is enlightened with some knowledge of “good and bad,” mainly love, prior to his great “mistake.” In the Old Testament/Torah, Adam is completely innocent until he eats the “forbidden fruit.” This is a just a sampling of thoughts to derive from this story. There is no right or wrong answer here.

*Split Second* is not merely a dance project centered on religion, however. This piece is about humans—human emotion, desire, and curiosity. How do we

balance the sense of primitiveness and civilization that lies within us? When should we be playful, and when should we be serious? What does sensuality mean to human nature? What happens when we let curiosity get the best of us? How do we learn from our mistakes? Can one quick, hasty decision really reshape our lives? The choreography contains a collage of modern, ballet, jazz, belly dancing, and a splash of ethnic dance. My four dancers move to a collection of guitar compositions, a cappella Hebraic chanting, and a jazz/techno/ethnic fusion of percussion.

*Split Second* posed many challenges for me as an amateur choreographer. I've stepped out of my comfort zone during certain moments of partnering, having never choreographed any sort of pas de deux in my life. I was also afraid, at first, to deal with a subjectively religious topic. My goal here is to inspire the audience without offending anyone. I hope that I've accomplished my goal for you! Enjoy the show!!

**Abby Siskind** is a senior Dance Performance major and a Vocal Performance minor from Indianapolis, Indiana. Originally, she hails from Seattle, Washington, and has also lived in Boise, Idaho and Louisville, Kentucky. Her dance training includes the Pacific Northwest Ballet School, Ballet Idaho, *Art! Art! Barking Dog Modern Dance Company*, and the Louisville Ballet. While in high school, Abby danced in the Louisville Ballet Civic Company, performed at the Southeast Regional Ballet Association festival in Memphis, Tennessee, and was selected for the Kentucky Governor's School for the Arts summer program in musical theatre. Currently, this is Abby's fourth year as a member of the Ball State Dance Theatre. You may have seen her in productions of *Dance! Dance! Dance!*, *The Festival of Dance*, *Works in Motion*, *The Festival of Word and Dance*, the American College Dance Festival, *Debatable Dance*, along with previous senior and junior choreography showcases. Abby choreographed a project in last semester's *Junior Choreography Showcase*, and is excited to work with such talented dancers and choreographers in this semester's showcase. Upon her graduation from Ball State in May 2005, she plans on pursuing a career as a professional dancer and singer wherever she gets hired!

Abby wants to thank her wonderful friends, family, and Jason for their continual support and inspiration, Patrick Wasson for his beautiful costume designs, Paul Miller for his musical editing expertise, and of course her talented cast for their hard work and patience with her during her moments of "choreographer's block."

**DEPARTMENT OF THEATRE AND DANCE  
SENIOR CREATIVE PROJECT  
DANCE 490**

NAME Abby Siskind DATE FILED 12/13/04

DATE OF FINISHED PRESENTATION Oct. 29-31, 2004

YEAR OF GRADUATION Spring 2005

ADVISOR Michele Kriner

TITLE OF DANCE "Split Second"

MUSIC "Rumble Creaks"-Creepsclapes/Theatre Soundscapes, "Armor"  
leanor Hobda, "Voices from the Garden: Grooves"-David Kechley, "Torah Chanting"-L  
DANCERS: Billy Blanken, Katie Clark, Jennifer Francer,

Donohoo, Alison Williams, and understudy:

Stephanie Bruner

1. WHAT IS THE THEME OF YOUR DANCE? HOW DID IT EVOLVE AND HOW DID IT CHANGE IN THE PROCESS?
2. WHAT IS THE STRUCTURE OF YOUR DANCE? DESCRIBE THE MOVEMENTS AND FORMATIONS USED IN THE DANCE AND WHY YOU CHOSE THEM.
3. WHAT IS THE COSTUME DESIGN FOR THE DANCE? WHAT COSTUME DESIGN CHANGES WOULD YOU HAVE MADE IF ANY?
4. WHAT WOULD YOU HAVE LIKED TO CHANGE AFTER SEEING THE DANCE PERFORMED?
5. WHAT CHANGES IN THE PROCESS OF THE SENIOR CREATIVE PROJECT WOULD YOU LIKE TO SEE?



As Doris Humphrey once said, "There are times when the simple dignity of movement can fulfill the function of a volume of words. There are movements which impinge upon the nerves with a strength that is incomparable, for movement has the power to stir the senses and emotions, unique in itself. . . ." How does one choreograph and create an original work based on a story that is already written? How does the choreographer make that story come alive in an exciting and insightful way, without being trite or literal? Can a well-known concept be presented in a way that will still arouse passion and curiosity? These are the questions I asked myself before I started choreographing *Split Second* this semester.

My mind was made up to choreograph a senior work based off of the story of *Adam and Eve* even before I even had a concrete idea for my junior choreography project last semester! I wanted a theme that combined sensuality, spirituality, and contemplation. I craved something that was more than "dance for dance's sake." The relationship between Adam and Eve immediately popped into my head and wouldn't disappear. At first, I planned on dealing with just Adam and Eve as a duet. This duet would mainly center on mature sexual issues between a man and woman. Then the inclusion of a deep bond to the Creator came about. However, the more I thought about my concept over the summer break, I thought of how just a simple duet would lack the complexity and thrill that I needed. What about a snake? Of course there would have to be a snake to transform Adam and Eve from innocence to maturity. Then I wondered, how would the snake appear? The inclusion of the Tree of Knowledge came last in my thought process. To begin with, I couldn't decide whether there should be a Tree of Life and a Tree of Knowledge, or both! I finally decided on one tree—the Tree of Knowledge.

*Adam and Eve* is typically linked with the Judeo-Christian Old Testament/Torah. However, my mom told me one day that this very same narrative is included in the Islamic Koran. My curiosity was piqued, and I decided to research the account. Although the Koran's version of *Adam and Eve* is quite different in many ways, it also possesses several similarities. (These similarities/differences deal with the levels of knowledge and emotion given to man and woman prior to eating the forbidden fruit). Furthermore, I desperately wanted to shy away from

a theme that pushed a certain religious belief on its performers or its audience. Proselytizing is a methodology I'm highly against. Thus, a broad religious stance had to be taken. In fact, I wanted the choreography of my senior project to be abstract and universal enough to be taken away from its basic story, music and costumes, and still make sense.

What is the theme of *Split Second*, then, do you ask? How could I broaden such a specific story as *Adam and Eve*? *Split Second* contains several themes. Adam struggles with the balance of primitiveness and civility. We often forget that even though Homo sapiens are the most intelligent beings in the world, we are also simply mammals as well. We are part of this food chain, and we contain natural instincts just like every other animal on this earth. Together, Adam and Eve, (Billy Blanken and Alison Williams) deal with newfound curiosity, innocence, and playfulness. Before eating the forbidden fruit, Adam and Eve are much like two kids on the playground during recess. Although there is loving bond, this bond hasn't matured yet or coined any sort of erotic connotation. Their relationship is real and honest. Eve alone deals with giving into temptation, (dealt from the shrewd snake) and gaining experience through her "mistake." Did Eve really make a "mistake" by eating a piece of fruit from the Tree of Knowledge? This is to be debated. In just a "split second" her life is changed. Adam's life is changed too, but this isn't seen until the very end of the piece. In the end Adam and Eve step out into the world, hand-in-hand to deal with their new knowledge; a sense of mortality and a duty to continue the human race.

Much like the various themes that surface from this senior project, there are also various styles of dance and music. *Split Second* opens with a sort of "overture" that leads into Adam's solo. This short overture sets the mood of the piece, with it's combination of complete darkness, rumbling/creaking sound effects, and a dissonant scratching of guitar strings. It is a small representation of the creation and the birth of man, and is meant to be slightly disorienting. Adam's solo, set to a haunting guitar melody called "Voices from the Garden" is earthy and the most "modern" in its dance style. Grounded tribal movement is combined with small flashes of upright ballet, and military stance. He is amazed by the creation of his body,

slapping, touching, and trying his limbs out. Adam maintains an inward focus throughout his solo, except during one part. This part is when Adam slowly walks in a pedestrian manner downstage, looking around in wonder at the utopia that is the world and the "Garden of Eden." Suddenly, Adam is struck down, (by God), and descends into a deep sleep. This motion is demonstrated through a quick pencil turn into a plank-like fall.

I personally believe there are very few tactful ways to show the birth of Eve, than feature a blackout, with her appearance soon after. Eve lies extremely close to Adam in silence, mirroring Adam's movements on the floor. This is the moment when Eve comes out of Adam's rib. They are one being until Adam and Eve roll away from each other and stand up. Suddenly Eve takes on a life and personality of her own. She mocks and teases Adam. This first section of their duet is in silence because its animalistic playfulness doesn't quite fit with the a cappella Hebrew Torah chanting, (Genesis segments) that follows as Adam and Eve stand nose to nose. Although Adam and Eve's duet is still quite good-humored, it's also slightly spiritual, showing a bond between man and woman. Many of the movements the two dancers perform are the same movement in opposition. This shows the differences between male and female. The choreography is a smattering of modern, ballet, and jazz. I tried incorporating some partnering and lifts that were unusual, suited to the mood of the duet, and reflective of the intense connection between Adam and Eve.

The solo that is danced by the Tree of Knowledge immediately following Adam and Eve's duet is performed in silence because no music seemed to be fitting there. I believe that the choreography is dramatic enough, and therefore music is almost extraneous. The dancer, (Katie Clark) appeared from the center curtain because it is a more dramatic entrance. Yet, despite the grandness of the entrance, the object of Katie's appearance is for the audience to think that Katie has been there the entire time, but hasn't been acknowledged until now. The Tree of Knowledge's solo is meant to foreshadow a sense of burden and sorrow that Adam and Eve will eventually feel. Katie holds the powerful secret of experience and knowledge that has yet to be unfolded. Her choreography is highly lyrical, with a few sharp moments as she senses

the entrance of Eve from the wing. I made sure that the tree's movements stayed "rooted" and not covering much space, while always holding one of her limbs in the air in a branch-like manner.

The last portion of *Split Second* also features a center entrance from the snake, (Jennifer Donohoo). The character of the snake poses temptation in a *sneaky* way, such as a predator sneaks up on its prey. (It's not particularly an "evil" personality, as noted by the religious texts.) Her movements contain belly dancing and jazz dancing qualities to give the last section its "jungle" feel. Coupled with a percussive Brazilian song entitled "Snake Bite" from musician Airto Moreira, is an overall jazzy choreographic style for all of the dancers. This jazzy choreographic style draws from belly-dancing, salsa, ethnic Jewish dance, and hip-hop. As "Snake Bite" opens, the snake slithers and climbs over the Tree of Knowledge, preparing to lure Eve to eat from the tree. The Snake briefly manipulates the tree into taking on the same personality. Not until the Snake finishes performing her solo is Eve truly persuaded to eat the forbidden fruit. This is why at first, Eve turns her back to the audience, (as does the Tree of Knowledge). The Tree of Knowledge then regains her personality and tries to hold the Snake back from striking. However, it is too late as Eve and the Snake share a brief moment of salsa ballroom dancing. Eve's head is pushed down to take a bite, and right as the music hits a percussive change, (an addition of a slightly techno-esque drum beat), Eve also changes. The three characters dance in unison briefly, (my only inclusion of a true unison), but soon break off into several canons. The finger pointing represents the blame each character places on the other character for the act of eating the fruit. The Tree of Knowledge and Eve blame the snake, and the Snake blames Eve. What follows the accusations is a few moments of disorder, as Eve comes into womanhood. Adam finally takes a bite of the same fruit as the four dancers hit a pose that includes Adam (Billy) in a held penche.

Concocting a costuming idea for *Split Second* was challenging for me. Of course, Adam and Eve are obviously always portrayed as being naked. This wouldn't be appropriate for the average college audience, (which would include families). How could I portray a snake and a

tree without being too literal or elementary? I finally decided on unitards for Adam, Eve, and the Snake. A unitard gave the correct amount of neutrality that I needed for the characters without a complete alteration in character. Wearing a unitard was hard for the dancers to deal with in the beginning, because neither Alison (Eve), nor Jennifer (Snake) felt confident enough with their bodies to wear a unitard. However, the dancers eventually got used to them. For the Tree of Knowledge I wanted something flowier, giving the illusion of greenery and leaves. I found a sheer white polyester shift dress that gave a tattered layer look. The unitards I bought were nude. Patrick Wasson, a senior art major specializing in painting, expressed interest in working with dancers. He'd always wanted to try his hand in costume design. Although he didn't have time to make the actual clothing, painting on the costume was right up his alley.

For Adam's unitard, Patrick added subtle splashes of blue paint on his chest and legs. On Eve's unitard there is a soft feminine pink with silver vertical stripes on her chest and torso. The Snake's unitard has a jazz pant leg and halter straps. It contains shades of red and pink that wrap around Jennifer's body in a snake-like manner. The Tree of Knowledge's dance dress was spray painted with acrylic green and gold paint, and sewn with a fake garland of leaves across the chest. Although all of these costumes are almost figurative in nature, they match well with the abstract and subjective mood of my choreography. I felt that during the Senior Choreography Showcase the costumes were perfect for the setting of Ball Gym's KDS studio. However, when *Split Second* was performed in *Dance! Dance! Dance!*, I almost wished that Patrick could've darkened the colors so they'd be more vivid for the lighting and staging of University Theatre. Lack of time prevented this transformation.

I am very fortunate to have received the chance for my senior creative project to be performed in two different venues—Korsgaard Dance Studio, and University Theatre. Although I was pleased with the finished product performed in KDS during the Senior Choreography Showcase, KDS offered limited lighting and staging capabilities. A scene change could only be accomplished through a blackout. Although I loved the garden gobo wash used by Bobby Glassburn, I desired quick and dramatic lighting changes that were impossible on his

lighting board. When *Split Second* was staged in University Theatre, my wishes were fulfilled. The lighting was breathtaking, and everything I could ever desire. From this production, I have no qualms. However, despite this, I wish that instead of a recording, the Torah chanting would be performed live. My recording of Larry Francer's Hebrew was a bit muffled, and a faint sound of the tape recorder starting and stopping was heard in the background. On the whole, though, I am extremely pleased and proud of the finished product that is *Split Second*.

What changes in the senior creative project process would I like to see? This is a tough question to answer, because every choreographer's approach to creating is different. Personally, I desired much more time to create. I felt extremely rushed while choreographing, and I know that several other senior choreographers feel the same way. As the opening of the Senior Choreography Showcase drew nearer, the tension and pressure built upon me to come up with an ending for *Split Second*. Finally, despite an original intention to end my piece during a certain moment in my music, ("Snake Bite"), I frantically called the MET student who arranged my music, Paul Miller to cut off the ending. This switch was a bit unexpected and frustrating for me at first, but later turned out to be okay in the scheme of things. I also wonder, however, what it would have been like to finish out my music as I'd originally envisioned. Perhaps a November date for the Senior Choreography Showcase would help. A little bit more variation in audition material (combinations that aren't just jazz or lyrical jazz) would also be preferable to fully view the potentiality of casting.

Choreographing a senior creative project has been an enriching and eye-opening experience. Although it has been extremely frustrating and stressful at times, I've learned a great deal about choreography, creativity, and myself.

~~Sally Ves~~  
~~K. Zale~~  
~~hale~~

Act 1

Robin S  
~~Adrian~~ Abby  
Heather  
~~Brin~~ Janessa  
~~Janessa~~ Brin  
Paige

Act 2

~~Adrian~~  
Ashley  
Betsy  
~~Adrian~~ Ron-S  
~~Adrian~~ Alisha  
Teresa

I'm in charge of back stage clean-up & set-up  
Fri.

Sally  
Ves

Sat. Michelle Allison

call:  
Shamira

Squint eyes - open clae

Billy's solo:

length: 1:52 min.

-begin

V8

1 2 3 4 5 6 7 8 <sup>2</sup> 1 2 3 4 5 6 7 8 <sup>3</sup> 1 2 3 4 5 6 7 8 <sup>4</sup> 1 2 3 4 5 6 7 8  
1 2 3 4 5 1 2 3 4 5 6 7 8 <sup>max</sup> 1 2 3 4 5 6 7 8 1 2 3 4 5 7 8  
9 10 11 12

begin ~~with~~ on ground - facing stage right  
(downstage - center)  
- feet flexed + bent - head in hands  
lights come up on Billy  
on 1 - look at audience - feet down  
throw head up + arms up 2-3  
start rolling 4-8 - end up  
head in hands  
feet - parallel 2nd - head down  
2nd 8 - 1-2 - relax up + down  
hold 3  
4 - put right hand down  
5 - look up toward ceiling - stretch  
left arm  
6-7  
8 - head back down - head in hands  
3rd 8 - 1 - hands cross through right leg -  
2 - lie - move hands - "exploring"  
3-4  
5 - turn 6



# Billy + Alison duet

breathe 2x - small & then bigger - 2 counts  
 B+A together  
 1-2 - sharp arm out - elbow bent  
 3-4 smooth up (palm out)  
 5-8 arm back down

1-4 - smooth - arm up  
 5-8 - leg up  
 1-8 both down

A+B roll away from each other - A downstage +  
 1-4 B upstage

5-6 look at each other

7-8, 1-2 back bend roll up to military stance

3-4 look at each other - Alison stick out her tongue.  
 other A+B playful

B chase A 2x around stage + end up center stage  
 A let her leave B

A walk around B

B walk around A

pencil turn / salute + end up forehead to forehead  
 (A in releve)

~ music starts ~

1-4 A+B lean shoulder to shoulder - hug each other  
 R, L, R right attitude - A walks in front of B  
 L, R, L left attitude - B walks in front of A  
 B+B - stretch into arabesque  
 1-5-8-11-14 check fr cheek penché  
 1-5-8-11-14 releve  
 5-8-11-14 slide down into splits  
 5-8 B left + A right  
 5-6 7-8-11-14-5-6  
 A+B roll legs together roll 2x



A get <sup>up</sup> up + climb on B's knees hold 1-2

~~3-4~~ curl down into B w/knees bent

~~5-6~~ come back up into knee lift

1-2 A stand up + pull B up jump

3-4 A jump parallel in place + <sup>turn</sup> away from Billy,  
left leg up

5-6 B jump parallel in place + (reverse) jump

8 A jump change end w/right foot front

8 B jump change end w/left foot front

1-2  
3-4  
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93-94  
95-96  
97-98  
99-100

A right foot in front cabriole 4X - start back  
hand clasped  
in, up, in, up ~~look~~ chest down into  
then out

B up, in, up, in (left front)

- double stag attitude - arms clasp air  
run + turn pencil hand at heart

A look at stuff in garden

B goes up to her

picks her up kicks <sup>swing</sup> comes head and  
other way

after pointing fingers of blame -

1 everybody (A, J, K) up on right foot step forward

2 A, J, K contract + sink down slowly  
close eyes (3, 4, 5, 6, 7)

3 K up (sharply) flick hands (open eyes)  
(rt. ft. forward) (hands at sides)

1 K step back on right look left at J (left ft. flexed)  
J up (sharply) flick hands (open eyes)

2(3) K left ft. points + body arms come down

~~4(5) K~~ cross

J step back on right diagonal  
facing A (backing away)

A up (sharply) flick hand (open eyes)

3 - K ~~pull~~ right

J pull ~~left~~ leg into parallel

wrap arms around body / twist / contract shield  
from A + above

A drop down lunge feet in 2nd - hand scraping  
head down

4(5) → K tendu side left ft - body 1/2 way up arms 2nd

4(5, 6) J stretch into table top arabesque

4(8) A arms circle over head hands down

5 K  
5 J

A left foot, attitude 2nd flexed - arms

6 K arms crossed, parallel floor

A (5, 6, 7, 8) passe left leg lean right on  
5th

7(8) K quick open  
J drop down lunge

8 K arms legs together in a pin  
J turn body front (twist legs)

1-2 melt into reprise last pose of solo  
+ A arabesque  
J turn on stomach (start crawling toward Katie)  
1-2

K 3-4 up into freeze freeze by 4  
J crawl (big) on stomach  
3-4 (freeze by 4)




Billy rolls in from ch. of - Billy somersaults in by 7-8-1  
everyone looks at Alison (so Alison's arabesque freezes him)  
freezes  
hanging doesn't take

↓  
She must count the first 8's to him self in wing (from when hip-hop section starts)  
(that way up?)  
down / crouching

Alison's solo  
1 1 1 4 cts of 8?  
2 bring left leg down - slide through like a fairy on floor  
3-4 rends verse attitude beautiful  
left leg

5-6 & set right foot down - beautiful lean back  
on hips - left leg tender / back bendish

7-8 ~~stink down embarrassed about body~~ <sup>left foot in front</sup>

~~4-6 stomp foot at to audience~~ 

1-2 lean back - drape arms

3-4

Al's  
SUC  
ends  
1:42

! K ! B  
J  
A

1st light we - can't be ~~be~~ later  
work on theme - 1st time  
too early walking

even more  
dramatic  
contemplative

- need bigger pause - before chanting  
more intensity

rolling  
on floor

- cover yourself - during last walk - no  
- work on <sup>body</sup> roll

Katie's solo - lift front arm

- feet

- Snake arms in "hop hop" section

- Alison's arabesque - too ballet

tell audience - Billy tell before sneaks  
up on her

